would not afford that merciful relief, in such cases of loss, as would be given by the principle of proceeding only upon the annual profits.

But, to attempt the scrupulous exactness of meeting all inequalities of interest, by conjoining the consideration of rent with that of time, will, I fear, necessarily introduce such frightful confusion, as will mar the whole measure. It would be destructively just.

If it be tried, the cyphering books of the official referees will be highly curious documents, should those gentlemen be compelled to work out every question in legible figures, and to deposit their calculations in the public archives. The interesting rule-of-thumb would be so manifest, so many Gordian knots would be cut, that I doubt exceedingly if any one would dare write I, A. B., Off. Reb, under the mysterious operation.

I have herein attempted, Sir, to discharge my duty as a bricklayer's boy and as a citizen. I send it to you with much misgiving. If I do but succeed in inducing the strong and experienced minds of practical men to consider the subject in all its bearings, and with the disinterested object of perfecting a measure which is, either for weal or woe, of the most vital consequence to the whole property of the metropolis, they bringing to it much higher intellectual powers, and far more extensive information, will, I trust, submit such suggestions to the legislature as will render the law as just and comprehensive as human effort can make it.

If you be not weary of me, I hope to note down a few more remarks, and shall probably take the official referees as next in order.

I beg to subscribe myself, Sir, your very obedient servant,

A BRICKBAT.

TO THE EDITOR OF THE BUILDER.

SIR,—I had no idea of the existence of your magazine until last week, when being engaged professionally in a market town in Northamptonshire, I happened to see the prefatory number in a bookseller's shop. On my return home, I ordered the entire set, and have enrolled my name as a future subscriber. I am much pleased with the spirit and execution of your undertaking, and shall feel happy in becoming an occasional contributor.

I observe in your 11th publication some remarks on the late Ringwood competition; in answer to which I would say that I myself, in conjunction with my partner, forwarded a set of designs for the almshouses in question, which not being accepted, were duly returned.

Feeling desirous of knowing to whom the palm was adjudged, I wrote to Mr. Garrett, the gentleman to whom architects were referred on the subject, and by return of post received the following short but prompt answer:—

"GENTLEMEN,—The successful competitor is Mr. Fred. J. Francis, 251, Oxford-street, London."

I greatly admire your energetic proceedings with regard to the gross abuses attendant on the present subject of architectural competitions, and will next week notice to you another suspicious case in which I have been very recently engaged.

As soon as my professional duties will permit, I shall have great pleasure in forwarding you tracings or drawings of some buildings recently erected in this neighbourhood under our superintendence.

I remain, Sir, your obedient servant,

W. G. H.

TO THE EDITOR OF THE BUILDER.

SIR,—Your anonymous correspondent who writes on staircases, at page 191 of THE BUILDER, steps out of his way to correct what he erroneously thinks a mistake I made in the designation of Cornices, in No. 10 of your magazine; the following are his words: "As Mr. W. has shewn full entablatures, I beg to correct an error in Fig. 2, No. 10. It is the composite or Roman ornament, but the section is out of all character, *as the Roman Cornice is at all times executed with modillions, so that the plancore must be level and of greater projection, &c.*" Whatever your correspondent's knowledge may be in the construction of staircases, he seems to be lamentably deficient in his knowledge of architecture, and I would humbly request him to refer to two examples of Roman cornices in the Temple of Fortuna Virilis, and the Baths of Diocletian, at Rome, besides numerous others, in the works of Vetruvius, Palladio, Vegnola, and De L'Orme, when he will find *that Roman cornices are executed both without modillions, and what he calls the plancere is not level*, as he states.

I should not have noticed the ignorant and uncalled-for remarks alluded to, had I not been influenced by a desire to establish architecture on a firm and accurate basis, and to hear a person assert that the Roman cornice is *at all times* executed with modillions is perfectly preposterous; but perhaps it may be somewhat excusable in a person who only professes to be a staircase builder; and trusting that you will set the matter right by the insertion of the above, in order that a wrong impression may not go abroad,

I am, yours truly,

GEORGE WALHEIM.

June 10, 1843.

[It would have been more agreeable to us if Mr. Walheim had curbed his irascibility: loss of temper is loss of reason; and an architect is not less required to exercise good taste in controversy than in composition. Let us shew our superiority one with another by a superior example of conduct, especially in trying positions; it is in such cases when the coolness of a reasoning being is most wanted and is best displayed.—ED.]

TO THE EDITOR OF THE BUILDER.

SIR,—Noticing an article in your paper of last week on the use of asphalte for preventing the rising of damps in buildings, in which article it is recommended that *mineral* asphalte should be employed, I am desired by the Directors of the Seyssel Asphalte Company to solicit the favour of your inserting this letter in your paper, and to state that the works of this company are all executed with mineral asphalte, brought from the mines of Pyrimont Seyssel, and that wherever this material is properly applied it will be found to accomplish that desirable object.

I am, Sir, your very obedient servant,

J. FARRELL, Sec.

Stangate Asphalte Depôt, 13th June, 1843.

P.S.—The basements of the houses should also be paved with asphalte: the article merely refers to the ground line of brickwork.

TO THE EDITOR OF THE BUILDER.

SIR,—While so much has been done and is still doing to improve London, in the way of widening streets, and substituting for narrow and tortuous thoroughfares, straight and spacious openings, has it never occurred to you that there ought to exist somewhere some prudent and limited control over the laying out of the streets, &c., of the new districts now being added on almost all sides of the town?

This subject was brought strongly to my mind while passing the other day through the Bishop of London's Paddington estate, when I saw houses five and six stories high, in streets little more than twenty feet wide between the kirb stones of the footways, and having also footpaths and areas so that the houses are not more than fifty feet from front to front. The thoroughfares, too, are in many instances far from being direct and simple, but are through short and confused turnings.

It is true some parts of this estate are laid out and built with much taste, but in much of it there is cause for deep regret, that there is not some such control in existence as I have hinted at above.

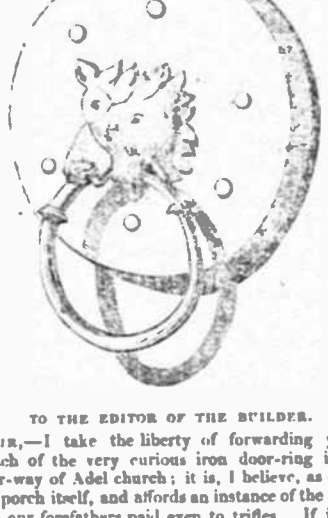
Should you think the subject of so much importance as to entitle this note to a place in your somewhat interesting work, THE BUILDER, it may turn out to be the first step in the way to obtaining what seems to be so much needed.

I am, Sir, your most obedient servant,

ROMULUS.

June 10th, 1843.

THE RING OF ADEL PORCH.



TO THE EDITOR OF THE BUILDER.

SIR,—I take the liberty of forwarding you a sketch of the very curious iron door-ring in the door-way of Adel church; it is, I believe, as old as the porch itself, and affords an instance of the attention our forefathers paid even to trifles. If in accordance with your views, I shall be very happy to send you up, from time to time, for insertion in your excellent journal, sketches of various details from old buildings in the neighbourhood—particularly from Kirkstall Abbey, some of the Norman work of which is very fine, and I think will please you. If (without neglecting my own business, which I cannot afford to do) I can in any way afford you any assistance, or in any way promote the success of your publication, I shall be very glad to do so, and am, Sir,

Your most obedient servant,

N. COMPTON,

Leeds, Jan. 5, 1843. Architect.

THE PHILOSOPHY OF ARCHITECTURE.

TO THE EDITOR OF THE BUILDER.

DEAR SIR,—I was much amused in perusing an article extracted from the "Artisan" in No. 14 of THE BUILDER, headed the "Philosophy of Architecture," in which the author indulges in some odd flights regarding the erection of a building embellished with immense statues the height of the London monument, supporting a dome twice the size of St. Paul's Cathedral. The writer seems to urge that the best mode of addressing the devotees of religion is through the medium of statues of the human and other forms on an extremely colossal size. This, in my humble opinion, is so far good, as regards a heathen and idolatrous people, and so far was recognized in Ancient India, Egypt, Greece, Rome, &c., but to what extent this theory would be successful now that religion is on a different and better foundation, we are not prepared to determine. Certainly, the unurned remains of such statues as Osiris and Isis in Egypt, the Olympian Jupiter, and the Diana of the Greeks, are truly startling objects, and might subdue the souls of idolatrous beholders, but we must contend that the effect on the Christian spectator is of a different character. The Christian looks further than the mere investigation of statues, however gigantic—he looks forward to an invisible and all-powerful omniscient and benevolent Creator, of whom sculpture fails to convey an adequate idea. The image of the Christian's religion is in his mind, and that mind is not to be worked upon, or at least ought not to be worked upon, except by the intercourse of the intellectual senses. We must confess, notwithstanding, that external objects, as the writer observes, have the effect of subduing the spirit, and may tend to prepare the mind for high emotions and religious feelings; but we certainly must contend that his proposition as to statues to the magnitude he describes, *would not* produce the effect he anticipates; and in an architectural point of view, we beg respectfully to differ from the writer, having ever considered *the column* as the only legitimate supporter of the entablature: and he may increase the size of his column if he chooses to the extent of the London Monument, but we still argue that the adaptation of the statue as he describes would be at best a failure—at least such is our opinion, founded on the effect of Cariatides statues in general. Yet, notwithstanding, we are open to conviction, if the matter can be elucidated so as to overturn our particular notion—our occupation ever having been to establish architecture on a fair basis, and to endeavour to reject the bad, and adopt only those forms that are truly beautiful, harmonious, and fitted to the particular purposes to which they are applied.

The writer of the article in question also takes another position, in which he states, that if any great change for the better take place in architecture, it must emanate from the artisan *or the workshop*.

There surely must be some grievous mistake here, for on reviewing the history of architectural science from the beginning of the world to the present period, we certainly find that the great efforts and changes have been effected by a class of gifted individuals, endowed with superior attainments above their fellow men, and who have stepped out of the ordinary fields of enterprize to bring forward fresh and original theories and inventions; and those extraordinary individuals have very rarely, if ever, indeed, belonged to the class of artisans, the artisan having invariably been called in to work out the ideas of the superior genius who had chalked out the way for him; and, contrary to the opinion of the writer, we assert that the great inventions of Greece and Rome, &c., were not the production of artisans. Certainly Ictinus was no artisan, Phidias and Praxiteles were not, Vitruvius, Bramante, Buonarotti, and Sir Christopher Wren were not artisans. No! they were men of original minds, who conceived great ideas, that were only worked out by the artisan. We beg to be distinctly understood that we have not the remotest idea of disparaging the artisan, but we cannot agree to let opinions pass that we consider erroneous, and to give credit where credit is due, namely, to those great minds to whom we are indebted for the extraordinary works that now embellish the various nations of Egypt, Greece, Italy, France, Germany, Spain, and England, and assuredly they were not of the class of artisans, but,

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